S2 WRMC
WRMC memorabilia
1981-1983

folder 2

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WHITE RIVER JUNCTION, VT 05001
PM
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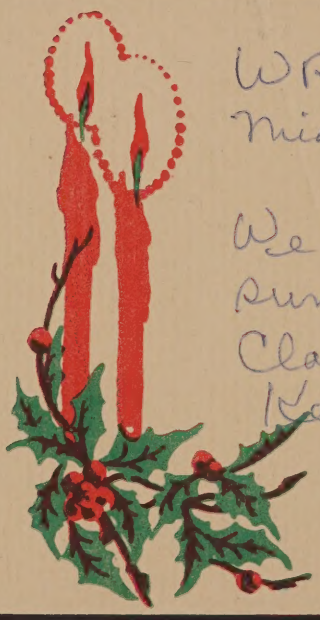
ALWAYS
USE ZIP

POSTCARD

WRMC - FM
Middlebury College
" 05753



WRMC - FM
Middlebury College

We have enjoyed your
summer programs daily.
Classical music is the best
Keep up the good work!

8/8/84

MR-MRS RICHARD MARCHER
4 BENEDICT LN
MIDDLEBURY VT 05753

FOR CLEAN AIR

(phone no.)

X Yes, I'd love to be involved with WRMC's fine arts radio this summer. I am interested in Classical/Jazz/Folk/Special theme Show (please circle one).

I will be attending the Spanish Summer School and will be required to only in Spanish. However, If I could do a Spanish program please get in touch with me. I'm not sure if I would feel comfortable on the air. Please call me and tell me more.

____ I have an idea for a special theme show, and would like to discuss its feasibility. Please call me.

____ Thanks, but no thanks. I don't even own a radio, and wouldn't know the difference between WRMC and the FDIC.

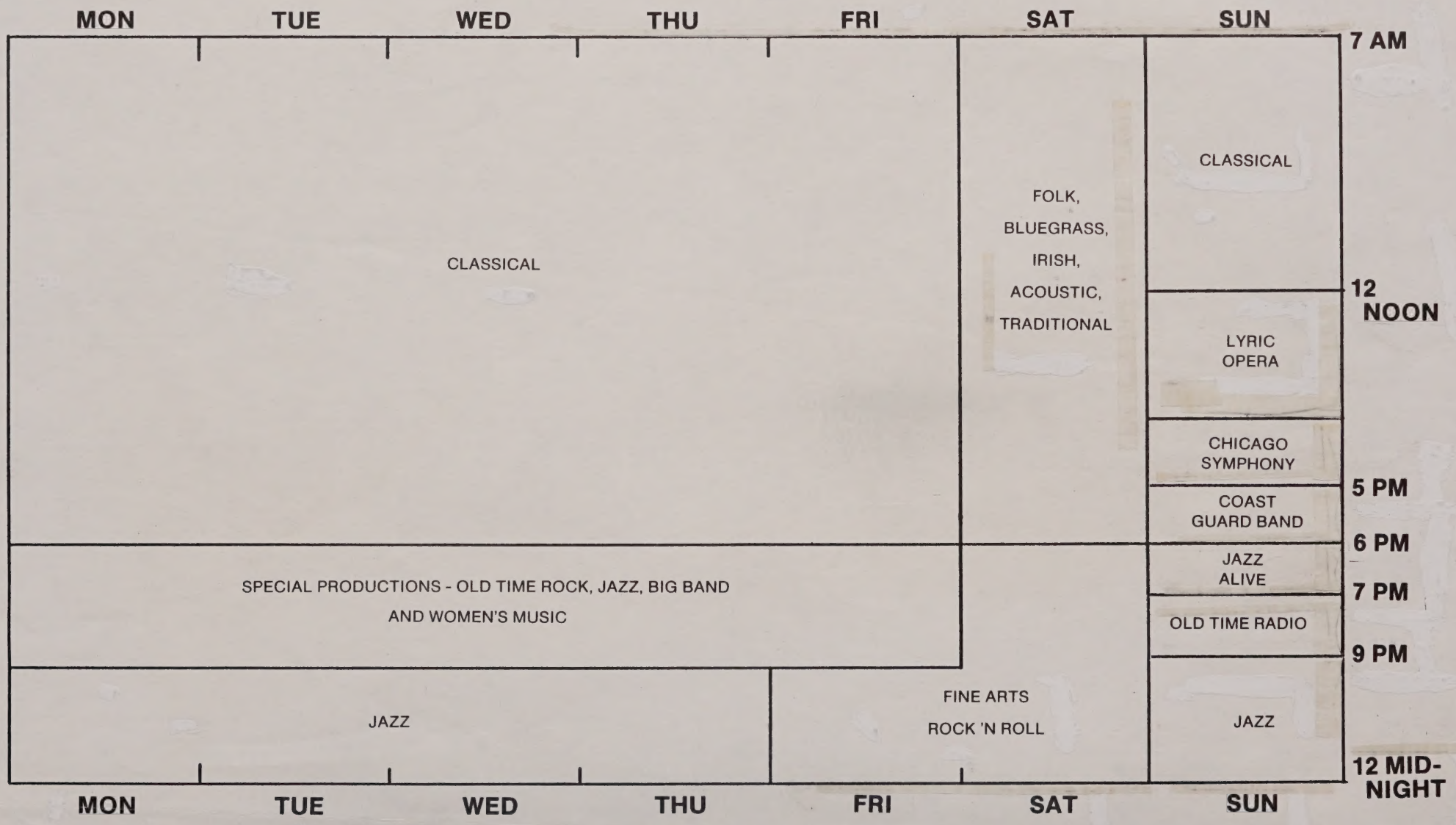
WRMC-FM

WRMC-FM 91.7 MHz DRAWER 29 MIDDLEBURY COLLEGE MIDDLEBURY, VERMONT 05753 (802) 388-6323

Box 4065
Middlebury College

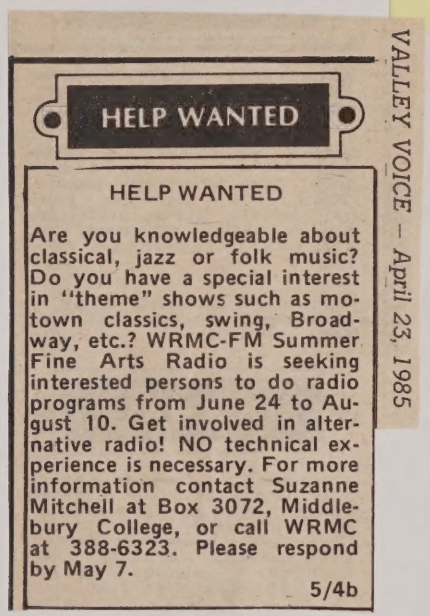
WRMC / Attn: Susan Mitchell
DRAWER 29
Middlebury College

SUMMER FINE ARTS RADIO



WRMC 91.7 FM

27-753
acct no.
Summer radio



HELP WANTED

HELP WANTED

Are you knowledgeable about classical, jazz or folk music? Do you have a special interest in "theme" shows such as motown classics, swing, Broadway, etc.? WRMC-FM Summer Fine Arts Radio is seeking interested persons to do radio programs from June 24 to August 10. Get involved in alternative radio! NO technical experience is necessary. For more information contact Suzanne Mitchell at Box 3072, Middlebury College, or call WRMC at 388-6323. Please respond by May 7.

5/4b

VALLEY VOICE – April 23, 1985

WRMC-FM

WRMC-FM 91.7 MHz DRAWER 29 MIDDLEBURY COLLEGE MIDDLEBURY, VERMONT 05753 (802) 388-6323

MEMORANDUM

TO: ALL FACULTY AND STUDENTS REMAINING FOR THE SUMMER
FROM: Suzanne Mitchell, General Manager, WRMC-FM
RE: Summer Broadcasting Opportunities
DATE: April 22, 1985

During the months of June, July and August, WRMC adopts a Fine Arts format, stressing classical music in the daytime, jazz in the evening, and folk all day Saturday.

As many of you know, Summer in and around Middlebury is somewhat less hectic than usual, giving many people time to try new things. If you would be interested in donating a few (2-6) hours per week as as an announcer ("d.j.") on WRMC we would love to have you, and chances are you would find it enjoyable and instructive. No experience is required. The equipment is relatively simple, and there are two full-time employees to train and help with problems.

So, if you'd like to join the highly acclaimed WRMC Fine Arts Radio this summer, please detach the bottom portion of this letter and send it back to me. There is space to indicate an idea for a special theme program as well, and I'd be happy to discuss any new ideas. Shows in the past have included The Best of Broadway, Motown, Traditional Jazz, Reggae, etc. We welcome an imaginative suggestion. If I can answer any questions, please feel free to call me at WRMC (8-6323) or at home (8-4309) or drop me a note at the station. Please respond by the end of the examination period, if at all possible.

Thanks for your attention.

Please return to: WRMC/Attn: Suzanne Mitchell
Drawer 29
Middlebury College

_____
(your name)

_____
(phone no.)

_____ Yes, I'd love to be involved with WRMC's fine arts radio this summer. I am interested in Classical/Jazz/Folk/Special theme Show (please circle one).

_____ I'm not sure if I would feel comfortable on the air. Please call me and tell me more.

_____ I have an idea for a special theme show, and would like to discuss its feasibility. Please call me.

_____ Thanks, but no thanks. I don't even own a radio, and wouldn't know the difference between WRMC and the FDIC.

WRMC-FM

WRMC-FM 91.7 MHz DRAWER 29 MIDDLEBURY COLLEGE MIDDLEBURY, VERMONT 05753 (802) 388-6323

In appreciation of your time & energy

~ You are cordially invited ~

to the

1985 Summer Fine Arts Radio

on

Saturday August 10

Beginning at 4 p.m. at 45 South St.

R.S.V.P a.s.a.p. 388-2515 or -6323

Dress: Barbecue attire

We will graciously accept contributions of food, drink, etc. -- just let us know if you can bring something along and, if so, what it might be.

Lawrence T. Hess, Inc.
ARCHITECT

Box 707
Middlebury, Vt.

Dear People-at-WRMC,

I very much would like to tell you what really great pleasure your "classical" music programs have given me this summer. I shall miss them very much indeed when they stop this Friday.

I should particularly like to give my best compliments to the one, or ones, who make the choices and program the music. There's an impressive degree of discrimination and taste at work there - in contrast, may I say, to that lumbering, mumbling character, Lertsima, on PBS.

Mnay thanks, and I shall look forward to more.

Sincerely yours,

Lawrence Hess

Aug 10, 1984

In response to your request for audience reaction on Summer programming I would like to state here & now that I for one was an avid listener. I especially enjoyed such things as Orson Welles' Mercury Theatre & Charlie Chan broadcasts. The music was also more to my own personal taste than the usual rock which is broadcast during school term.

Thanks for a pleasant summer.

Sincerely,
Marion Ponda

32 Seminary St
Middlebury, VT.
June 18, 1984

Dear Station Manager,

As a Middlebury resident and enthusiastic listener of WRMC, I thought to drop you a note of appreciation. In my opinion, the college station is one of the better things about this town - it brings me a lot of enjoyment.

I'm an avid jazz fan... getting more and more into it, like so many people. I appreciate the nighttime jazz shows (and keeping the rock to a minimum). I particularly enjoy Steve Calhoun's selections.

My favorite show is of "Women's Music" from Kathy Boulton. So much of the music world is dominated by men that it gives me great pleasure to hear so much concentrated female talent. My regret has been the show's broadcast time on Sunday evening; my hope is for a weeknight spot.

Well, thanks for listening, and hurry back with good full-time radio for us hungry listeners!

Sincerely, Rita Bamford

Dear Mr. Manager,

As a Middleburg resident and enthusiastic listener of WTMC, I strongly protest the proposed appearance by the Reverend Phineas Gallagher. As one of the better thinking citizens about this town - it should not be a matter of disagreement.

Give me credit for some brains. Anything more could have said, while he merely preaches. I appreciate the entertainment (and keeping the rock & roll to a minimum). I particularly enjoy Steve Chapman's selections.

Now, please allow me my opinion. Please don't let So much of the music world is dominated by men that it drives me crazy! Please, to have an alternative female talent. May support does mean the release of your records; my hope is for a more right right.

Well, thanks for listening, and keep that great full-time music for us listeners!

Sincerely, Rita Shumpert

Lake Bomoseen, Vermont 05732
August 8, 1984

WRMC Vermont
Drawer 29
Middlebury College
Middlebury, Vermont 05753

The Staff of Fine Arts Radio:

I am a summer resident of Vermont. During the school year I live in New York City, where there are a number of good music stations. I have been delighted by Fine Arts Radio - listen almost daily and non-stop- and am only sorry your season is ending before mine. I look forward, however, to next summer, and beyond.

Thanks for brightening many days.

Sincerely,
Hannah S. Hess
Hannah S, Hess

Lake Bomoseen, Vermont
August 5, 1984

WRMC Vermont
Station 29
Middlebury College
Middlebury, Vermont 05753

The Start of Fine Arts Radio:

I am a summer resident of Vermont. During the school year I live in New York City, where there are a number of good music stations. I have been delighted by Fine Arts Radio - listen almost daily and non-stop- and am only sorry your season is ending before mine. I look forward, however, to next summer, and beyond.

Thanks for brightening many days.

Sincerely,

MIDDLEBURY COLLEGE
MIDDLEBURY, VERMONT 05753

The School of Arabic

August 10, 1984

Dear WRMC Folks,

Thank you for a very enjoyable musical summer. The music was wonderful, the selections varied and interesting and the staff excellent. I also enjoyed the programs of the faculty, Thomas Huber for one.

I certainly hope you will be back next summer and will look forward to the same excellent programs.

I have just two "gripes" - 11 Corelli Concerti Grossi in one afternoon is a bit too much, and I happen to enjoy Corelli very much. The other one is that not always were the orchestra and conductor mentioned in connection with the various works played. I have often bought records or tapes because I enjoyed hearing the work(s) on the radio, but if I don't know the orchestra and conductor involved it becomes most difficult

Again, many thanks

Sincerely,

Ena L. Korn

Ena L. Korn
Secretary, School of Arabic

WRIR

91.7 MHz

HOME OF
ALTERNATIVE RADIO
IN THE
CHAMPLAIN VALLEY

FM LIVE
24 HOURS

NIPPER FM 80

WRMC-FM
Box D-29
Middlebury College,
Middlebury, VT. 05753
Phone: 802-388-6323
or -6324

INFORMATION ON WRMC-FM

Specifications

Frequency: 91.7 MHz
Power Output: 10 Watts (increase to 100 W. summer 1980)
Broadcast Radius: 3 miles (10 after power boost)
Potential Audience:
Town of Middlebury: pop 10,000,
Middlebury College: pop 2,000.
Educational License held by the President and Fellows of Middlebury College

Musical Programming Breakdown:

Rock (AOR & DOR): 41%
Jazz & Blues : 20%
Folk & Bluegrass: 15%
Classical : 20%
Soul & Disco : 4%

Music Trade Magazines that publish our playlists:
College Media Journal
Rockpool Promotions

News Department:

AP: Direct Line and Feed,
Live Broadcasts 4 times daily, at:
8 a.m., Noon, 9 p.m. (15 minute updates), and
5 p.m. --The Evening Report-- (30 minute broadcast),
Special Coverage of State Primaries
And various other specials
(eg: a recent speech by Presidential Hopeful John Anderson).

Special Production Department:

A. Syndicated:
The Thirsty Ear
Great Atlantic Radio Conspiracy
Dutch Concert Hall
Radio Smithsonian
Chicago Symphony

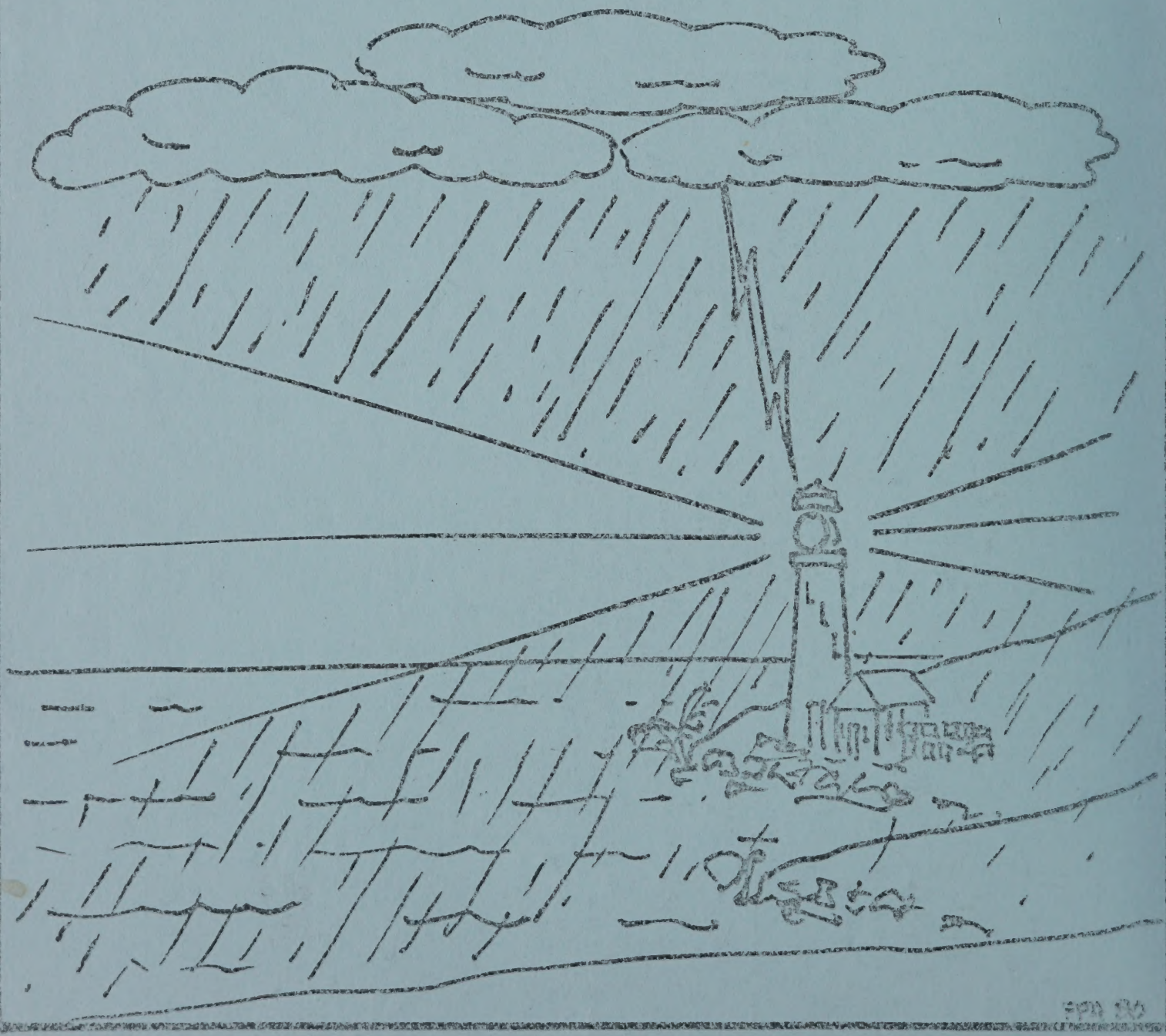
B. College Produced:
French & Spanish Clubs' shows
International Music Club
Blazing Turntables (New Music Hour)
Old Cracks on Wax (Classic Album Hour)
New Chautaqua (New Jazz Hour)
The Best of Broadway (Broadway Musicals)
Radio Pancakes (Trivia Game Contest)

C. Sports Coverage
Middlebury College Hockey Games

Record Stores popular with college students:
Vermont Book Shop--38 Main Street, Middlebury (802-388-6991)
Upstairs Records---36 Church Street, Burlington (802-864-5777)

LOST IN A SEA OF RADIO BANALITY?

WRMC IS YOUR BEACON IN THE NIGHT.



Area Code 802-388-3711, ext. 2193

Middlebury College
News Services
MIDDLEBURY, VERMONT 05753

Summer 1983

For Release:

IMMEDIATE

Middlebury College and the production of A Prairie Home Companion at the College in early May will be featured on CBS Sunday Morning on July 24. The segment, filmed by CBS producer Allan Harper and film crew for four days during rehearsals and presentation of the show, will include material both from Middlebury and from the show's home base at the World Theater in St. Paul, Minnesota. CBS Sunday Morning is heard locally on WCAX-TV, Channel 3, from 9 to 10:30 a.m.

Basho, Robbie R-72-637-Tak

SONG OF THE STALLION

An Evening / wasted wth Tom Lehrer

H 34

Tom Lehrer

For BUSINESS FILE

A Bouquet to all of you

24 June

Welcome to Fine Arts - WRMC - Glad to hear you again this summer

That was great jazz played from 10:30 - 11 pm Monday, June 22. Who was the pianist on "Rose Room" & where can I buy that record?

Please play a minimum amount of that "mod - way - out" jazz - i.e. recent Miles Davis, John Lewis, Ornette Coleman

© B. Kliban

et al. I'm striving to be different, those immensely talented musicians have past the whole idea.

Congratulations on all your programming and best wishes ——

Emily Whitehouse

Area Code 802 388-6762

Middlebury College
News Services
MIDDLEBURY, VERMONT 05753

For Release: IMMEDIATELY:

Max Petersen
9/24/81

MIDDLEBURY, VT. -- WRMC-FM, the Middlebury College radio station, has resumed 24-hour broadcasting this fall with a new 100-watt transmitter which has doubled its broadcast radius.

The student operated, non-commerical station is now transmitting a clearer, more powerful signal to Addison County residents following the installation of new equipment in September. The power increase follows on the heels of extensive renovations earlier this year to the WRMC studios in Proctor Hall.

According to Charles McDermott, the station's general manager, "These are important changes, and we're very excited about them. The support we've received reflects a renewed commitment on the part of the college to its radio station. We at the station are taking that commitment very seriously."

WRMC has acquired a number of Special Productions for its fall scbedule including weekly Chicago Symphony Broadcasts and several National Public Radio programs. In addition the station offers a schedule which highlights folk music in the mornings, classical in the afternoons and jazz and rock in the evenings.

The station's board of directors invites all comments and suggestions be sent to WRMC-FM, Box D-29, Middlebury College, Middlebury, Vt. 05753.

# # #

WYSO Community Radio

Mark Mericle
Station Manager
March 4, 1981

Dear NFCB Member or Associate,

I hope that this is unnecessary, but just in case you need the nudge, I am writing to urge you to take action to counter the Reagan administration's assault on public broadcasting. It is my view that the Reagan proposals constitute a significant threat to all of us in community broadcasting--a threat, if not to our very existence, at least to our being any kind of viable alternative on the local and national levels. I probably need not say that the alternative which community radio provides will never be more needed than now and in the next few years.

Given the different situations of our stations and projects, the Reagan proposals would affect us in different ways and to different degrees. But all of us will be hit and hurt.

-- The Corporation for Public Broadcasting with proposed slashes of 25% this year and another 25% next year. At stake here is funding for national programming (NPR and independent producers), Community Service Grants for CPB-qualified stations, expansion grants for presently unqualified stations, and inservice, minority and women's training grants for all.

-- Reagan has proposed no funding for the Public Telecommunications Facilities Project. At stake here is funding not only for new station construction and improvement of existing facilities but also financing for the acquisition of satellite interconnective equipment for those stations which missed out on the CPB give-away.

-- CETA, NEA, and NEH, all scheduled for elimination or drastic reduction have provided staff and programming-production funding for probably almost all of us.

Furthermore, the Reagan laceration of other federal programs will force state and local governments to pick up the pieces, thus jeopardizing what local and state funding we receive. Even university licensees will be affected: if Reagan succeeds in slashing the federal student loan program, enrollments will decline and thus tuition revenues, some of which flow to the college stations.

All of us, I'm sure, share the view that public broadcasting

91.3fm

Yellow Springs, Ohio 45387 (513) 864-2022

could be vastly improved toward the principles and objectives which led us to affiliate with the NFCB and to term ourselves "community broadcasters": greater community service and involvement in station operation, policy, and programming, greater service to and involvement of minorities and women, more creative and controversial programming from stations and independent producers, greater equality in the allocation of resources and the like. We differ no doubt in our views of how CPB and NPR have helped or hindered progress in these directions.

Unfortunately, it appears that we are all slated for virtual elimination. I do not think it's an accident that those agencies which have funded independent and progressive media (radio, television, films, plays, etc.) for the past few years are those scheduled for decimation. In the context of federal spending the combined budgets of CPB, NEA, NEH and the PTFB are scarcely worth looking at. Beyond David Stockman's fiscal rationale, a concerted attempt to wipe out independent and critical culture can be perceived. Both Pacifica and NPR are on the chopping block.

We need not have any illusions about Reagan's professed alternative, that corporations and private philanthropy will take up the slack. For us in community radio that, for the most part, is a joke. To the extent that such money flows, it will go to "high" and "serious" art and artistic institutions. In fact, as the article "Right Axes Popular Arts" points out, that outcome may be precisely the goal of the Reagan administration: not to end financing for public media and culture but to discipline it, to insure that money remains in the safe realm of "high culture."

Ironically, it is those very public radio and television stations--well heeled, with plenty of corporate-underwritten fine arts programming--which so many of us find so disagreeable, that are in the best position to survive. We at WYSO intend to survive, but we will be tremendously weakened just at the time when our strength is needed.

Thus, regardless of the particular consequences of Reagan's proposals for your station or project, I am asking that you take action to defend public broadcasting by mobilizing your volunteers, supporters and listeners to write letters and lobby their members of Congress. At WYSO I have sent a mailing (enclosed) to all of our volunteers and selected subscribers to the station; both our advisory board and supporters group will be meeting shortly to expand our letter-writing effort and to lay plans for visiting our members of Congress when they are at home. We are attempting to cover the story

in as dispassionate a way as possible in our news and public affairs programming.

(It seems to me that even if your lobbying effort is perforce directed at those cuts which would directly affect your station or project--the elimination of CETA Title VI or the NEA or NEH cuts--that you still can and should raise the issue of how such programs are valuable not only in their own right but also how they contribute to public radio and thus, the value of public broadcasting.)

By the way, the editorial from the Columbus Citizen-Journal was written by the national level of the Scripps-Howard newspaper chain, with the potential of appearing in 17 daily and 25 weekly papers around the country.

Finally, on a more positive note perhaps, the 5th annual WYSO Alternative Radio Production Seminar to be held this summer is currently in the planning stages. Tentatively slated are in-depth examinations of Reagan economics (the theory of "supply-side," how the credit market works, the federal budget etc.), the international power-structure (including the arms race and an assessment of Soviet and U.S. military strategies), and, of course, a closer look at the effects of Reagan's economic and social policies. All in addition to basic and advanced skill sessions on editing, news story production, interviewing, etc. Keep your eye out for more information.

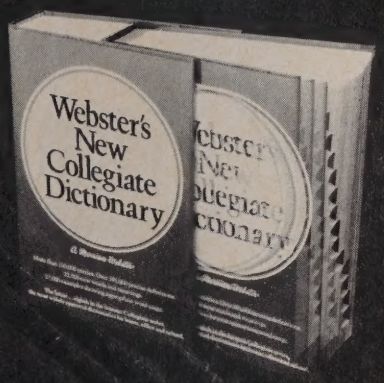
Thank you for your attention to this matter. I would be interested in hearing your views and about your actions.

Sincerely,

Mark Mericle
Station Manager

MM/bg
enclosures
cc: NFCB National Office and
Steering Committee

clone



Webster's New Collegiate Dictionary.

It's where the words live.

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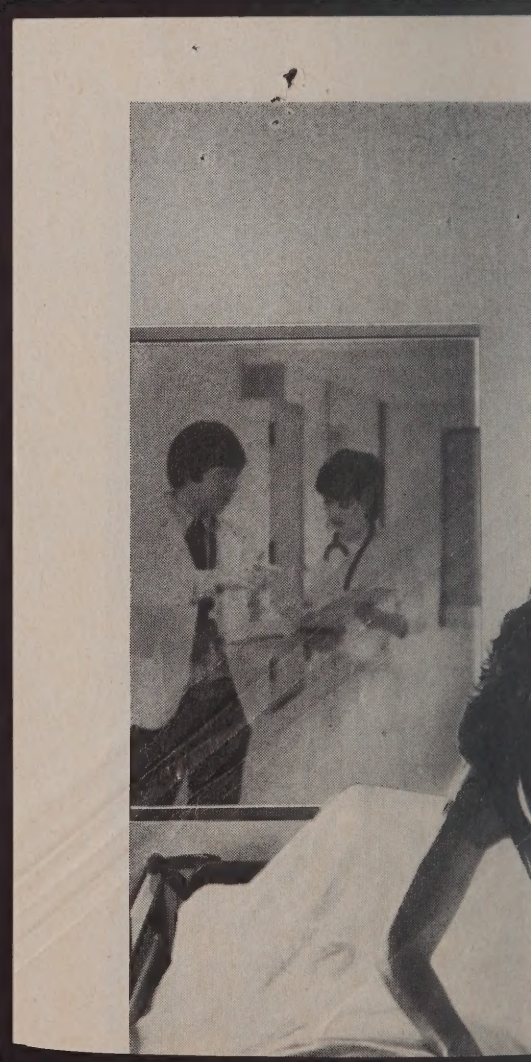


Mark Mericle
Station Manager
February 3, 1981

Dear WYSO Board and WYSO Supporter, Inc. Members
and Friends,

Unfortunately I am writing to inform you of mostly bad news. And to ask your assistance.

Probably most of you have read the news reports concerning the potential moves on public broadcasting on the part of the Reagan administration. The Reagan transition team assigned to the Corporation for Public Broadcasting (CPB), which, as you know, is the semi-public, non-profit corporation which funnels federal tax dollars to public radio and television, has recommended that funding for CPB be eliminated and that CPB be abolished. The transition team was headed by the former media director of the American Conservative Union.

The transition team's report argues that the government has no business being in broadcasting and that if there is a demand for the services provided by public radio and TV then they will be supported by the "marketplace." That is, if people want public radio and TV they will support it with their voluntary contributions. But, as one member of the transition team said, "obviously some stations will die."

Because the report has not yet been made public, certain things are not yet clear. For instance, the above two recommendations may only be a couple of options among several others or CPB could be abolished while federal funding of public broadcasting continues or the whole thing could be a "trial balloon," intended to push the public broadcasting community into acquiesence when funding is severly slashed but not eliminated entirely.

Nonetheless, enough is known to make us very worried. For one thing, not only must next year's financial allocation to CPB be appropriated by the Congress, but the legislation (the Public Telecommunications Financing Act of 1978), which authorizes CPB and federal funding for public broadcasting, must be renewed (or modified or repealed). Thus

the immediate and longrange future of public broadcasting are on the agenda.

There's more to it than has appeared in the press, however. National Public Radio in Washington tells us that Capitol Hill is being flooded with anti-public broadcasting articles, letters, and comments. Moreover, since the very day after Reagan's victory, the extreme right-wing has been targetting perhaps the most controversial part of public broadcasting, Pacifica Radio. Using language reminiscent of the McCarthy era, Pacifica has been attacked for airing "pro-communist" materials supported by tax dollars (see the enclosed article). In many respects, WYSO is more similar to the Pacifica stations (wide variety of programming, extensive use of volunteers, free-ranging opinions, etc.) than the typical NPR station, but -- more distressingly -- Pacifica is being singled out as an example of what's wrong with all of public broadcasting and why federal support should be ended.

From my perspective there is much to criticize and much to question about public broadcasting, but, at this point at least, a federal cut-off or any significant reduction of funding would be a disaster. All of you are aware of WYSO's situation: with Antioch's continuing fiscal troubles and the continuing decline of its contribution to WYSO's budget, the 30-40 thousand dollars which we receive each year from CPB is our largest, single unrestricted grant. And, like the money that we fundraise, it can be used basically for anything that we want. As you might be able to guess, there is no way that we could replace that 30-40 thousand immediately and even if it were phased out over a period of time, with Antioch cutting us and with the expected elimination of CETA and with a budget crisis in the State of Ohio, we would be facing a decline in WYSO's budget.

As it stands now, the yearly CPB grant foots the bill for the salaries of the News Director, Public Affairs Director, and Business Manager plus the expenses for technical maintenance and repair, our remote broadcast lines (to Wright State, Sam's, etc.), long distance telephone calls, new records acquisition, audio production supplies (splicing tape, leader, etc.) and program acquisition (from National Federation of Community Broadcasters, Pacifica, other stations and independent producers).

Thus I am asking that you take the time to write a note or a letter to President Reagan, Senators Metzenbaum and Glenn and the Congressman of your district. At this point we are merely attempting to demonstrate that there is a constituency for public broadcasting. Later on, if need be, we

will take other steps: petitions, enlisting the support of visible community leaders, active lobbying and the like.

I would suggest that most of you write as concerned citizens, pointing at your occupation (as a school teacher..., as an employee of General Motors). A few of you might choose to identify yourselves as a member or active participant in WYSO. You may wish to make the following points:

- that you are a faithful listener to public radio (and viewer of public television, if that's the case);
- you've heard or read with alarm the reports that funding for the operations of public TV and radio may be eliminated or drastically reduced;
- that in comparison with the public broadcasting systems of other countries, the U.S. spends enormously far less tax dollars per capita on its system;
- that the amount of money going to public broadcasting from the federal treasury is a mere pittance;
- that you understand the CPB contribution to public broadcasting stations' budgets to be a crucial element of their financial picture;
- that if anything, the federal contribution to public broadcasting should be increased (it's money well spent, not wasted on frills or fat; public broadcasting is underfunded);
- that an end to public funding undoubtedly means the death of many public stations and thus the waste of millions of tax dollars already invested in those stations and in erecting a national public broadcasting system;
- that in the event of an end to public funding, those stations which are most likely to survive are those whose programming serves a cultural elite or special interests, rather than broader sectors of the public.

I do urge you to write. The addresses are enclosed on a separate sheet. If you have time, please send me a copy. A letter to the editor might also be a good idea.

The good news is that we've finally got a new Development Director! She's Corey Slavitt, a former Antioch student, Yellow Springs resident and a volunteer at WYSO off-and-on for the past three years (in the News Department, Mother Jones and the old WYSO Board). Henceforth, questions and ideas concerning the Program Guide, fundraising, publicity and the like should go to Corey. Make a special effort to welcome her as the Development position is a big one here.

Finally, we've set the dates for the Spring Marathon and Auction-of-the-Air: Tuesday, April 21 through Sunday, April 26.

See you soon.

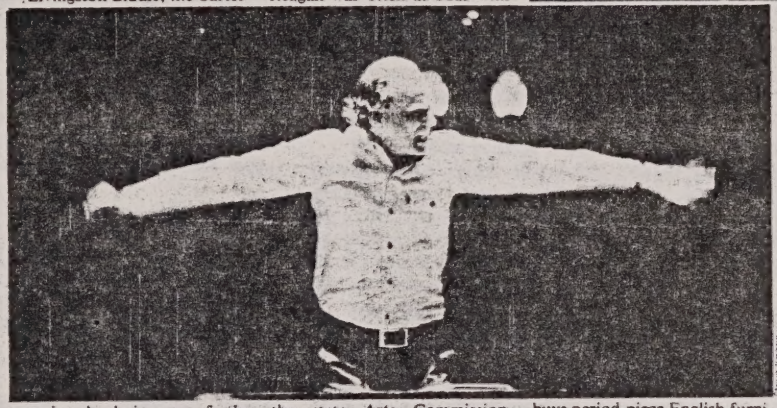
For public, community radio,

Mark Mericle
Station Manager

MM/bg
enclosure

ARTS

Right axes popular arts



Steve Kagan

By Josh Martin

NEW YORK

President Reagan's advisors have proposed cutting $85 million, or 50 percent of arts funding from the National Endowment for the Arts (NEA)—the nation's largest single source of arts funding.

If the NEA is terminated, it will not be the result of traditional Republican policies. Since the National Endowment was created 15 years ago, the arts have received more support from Republican administrations than Democratic ones. Federal funding for NEA grew from $4 million to $7 million under Johnson, then soared to $100 million during the Nixon-Ford years. Last year, the NEA budget stood at $150 million—divided among 6,000 projects (culled from 25,000 applications).

The Reagan administration is apt to base its arts policies on proposals contained in the "Mandate for Leadership," a report by the Heritage Foundation, an influential conservative think tank. The report proposes that the NEA redirect its activities along more conservative lines, narrowing its scope to "serious" culture and "high" art, dismantling much of the federal arts bureaucracy, and discontinuing the policy of encouraging community and folk art around the nation.

Samuel Lipman, one of the report's authors and music critic for *Commentary*, does not recommend terminating the NEA. "I think there is a role for government in high culture," he said. "The most interesting parts of high culture aren't commercially viable." What is high culture? Lipman himself had no answer, but he said the NEA ought to have "a working definition of high art."

Because the NEA is the largest single source of arts funding, any attempt to define "art" will have great impact on the arts community. John Kennedy opposed expanded government funding for the arts because he felt it would eventually limit freedom of expression—certain art forms would be promoted at the expense of others. Indeed, the outcome of the current debate between "populists" and "elitists" over the NEA will determine where and what art gets funded. The populist view is to allocate funds on the basis of population and geography. The elitist view is to fund only existing talent of proven quality.

Congressman Sidney Yates (D-Ill.), who secures NEA funding on the House Appropriations Committee, argues that Congress wants "elitism" *plus* populism" in NEA programs. "We want quality in the arts, and we want the arts to be represented throughout the country."

Livingston Biddle, the Carter-appointed chairman of the NEA, views his agency as a "catalyst" creating a national interest in the arts. Despite Republican complaints that his was a political appointment, Biddle says he has a "good relationship" with Reagan administration officials. These good feelings may not last long. Although Biddle's term of office lasts until October, the current budget year ends in July and he could find himself the chairman of a non-existent agency.

Traditional bipartisan support for the arts in Congress was battered by last fall's elections. Gone are such powerful arts patrons as Jacob Javits, Frank Thompson and John Brademas (whose influence in the House earned him the sobriquet "Mr. Arts"). The new Congress has many unknowns who may not have any concern for arts programs.

In the wake of reports that the NEA was on Stockman's hit list, representatives from New York and other states formed a Congressional Arts Caucus in January. Brooklyn Rep. Fred Richmond said the purpose of the caucus was to secure passage of more arts-oriented legislation (in the last session, only two out of 30 such bills passed). More importantly the caucus—whose members include Reps. S. William Green, Shirley Chisholm, Richard Ottinger and Steven Solarz—intends to protect existing arts funding levels. "Arts agencies didn't fare well under Reagan in California," said a caucus source. "We want to make sure this doesn't happen on a federal level."

As governor of California, Reagan was often at odds with the state Arts Commission. "He paid lip service, but there was little action," said Steve Goldsmith, a former official with the state agency. "In Washington, he'll follow straight-line Republican politics. They'll shift the NEA from grass-roots art to 'big money' things like symphonies. This is what he did as governor."

"Reagan backs 'standards of excellence' in arts," Goldsmith added. "What that means is reduced support for community and folk art." It also means that Reagan appointees to the NEA council will direct more attention to individual applications than to developing general policy.

Reagan's most detailed statement on the arts to date is a questionnaire that he answered early in 1980 for the magazine *American Art*. "Artistic creativity," he wrote, "cannot be bought, but it can be encouraged and should be, without domination by any governmental body. Overall, the arts should concentrate on what they do best and leave the broader social problems to others, lest standards of excellence be lowered."

Reagan's answers had few kind words for the National Endowment. He pledged to end the agency's "politicization" under Carter, and said his appointees to the NEA council would be selected "on the basis of their artistic skills rather than their political connections." Most of his aides are indifferent to art. Power in this area is likely to be wielded by David Stockman (controlling the purse at OMB), Peter McCoy (former head of Sotheby Parke-Bernet Los Angeles, now head of the Office of the First Lady), Robert S. Carter (a former trustee of the Kennedy Performing Arts Center in Washington, and the man who headed the arts policy transition team), and Mrs. Reagan.

The new First Lady has been favorably compared to Jacqueline Kennedy. The comparison was strengthened by her appearance at the inauguration wearing a pill-box-like hat. Nancy Reagan's tastes are opulent. She buys period-piece English furniture, Chinese ceramics, and $10,000 designer gowns. She is no stranger to the arts, having been an actress, a patron, and a member of the California Arts Commission.

Art is one of the few areas in which she may play a major public role. But Peter McCoy is said to have the greatest interest in the field. One high-ranking advisor sarcastically remarked that "he fancies himself as a man who can discover great art."

If arts supporters within the administration limit Stockman to a few cuts in the NEA budget, cultural institutions in New York and other large cities may actually receive a greater portion of funds. Over the past decade, liberal NEA policies have reduced the portion of funds allocated to "established" arts institutions in favor of more regional and experimental programs. New York's portion has declined 50 percent. The Reagan administration may reverse this trend.

But no one's willing to write off the National Endowment. Among other things, it has promoted local and private arts funding. National figures show states' arts funding grew from $4 million in 1966 to over $100 million last year. Businesses have increased arts funding from $22 million to over $400 million.

You don't have to be a culture lover to support government arts funding. Many congressmen enjoy the prestige that is linked to NEA-sponsored programs, seeing them as a constituency service that yields publicity and votes. The president does not want to alienate senators and congressmen whose votes he needs on other legislation. Reagan, says one insider, "will work within the existing structure to alter it," with standards of excellence for all.

In view of past support from Republican legislators, NEA funding levels may be preserved, although the money would be allocated quite differently. ■

Josh Martin, a New York writer, reports on arts and the economy.

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Money for high art

The New Right has made its position on the National Endowment for the Arts known through the Heritage Foundation's report, "Mandate for Leadership." The four-part chapter on the NEA argues that the agency has used art as a means to realize political and social goals, sacrificing quality while creating a money-hungry bureaucracy.

According to the report, "The arts are asked to be everything to everybody, at one and the same time to remedy the perceived ills of society, employ all who want to be artists and fill the leisure hours of an entire population."

The NEA has "a flawed conception of art," in which "art is increasingly seen as mere entertainment, a diversion whose importance and the amount of money it receives is measured by the number of people who can be found to make up its audience.

"Grants are scattered broadside to the serious and the trivial alike, apparently on the principle that a penny bet on every number will somehow in the end produce sizeable winnings. The best of these projects do no more than fossilize the popular culture of the past, and the worst are nothing more than high-flown welfare and unemployment schemes."

In the future, the "Mandate for Leadership" recommends: "The arts that the NEA funds must support belong primarily to the area of high culture. Such culture is more than mere entertainment, and is concerned with permanent values beyond current tastes and wide appeal. To blur the distinction between the serious and the popular is to destroy both the integrity of great art and compromise the authenticity of popular culture itself.

"The NEA must accept the sad fact that simply creating art for audiences does not always result in creating audiences for art. It must finally acknowledge that the enduring audience for art is largely self-selecting—a relatively small public marked by the willingness to make sacrifices of other pleasures for the sake of artistic experience."

—Josh Martin

14C

Columbus Citizen-Journal

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Give Light And The People Will Find Their Own Way

Page 6 MONDAY, FEBRUARY 23, 1981

Trimming public radio

The Washington staff of National Public Radio is busily telephoning around trying to start a backlash against federal budget director David Stockman's effort to cut the network's funding.

Here is a vote for Stockman.

He and his pencil men have come to the reasonable conclusion that NPR and its parent, the Corporation for Public Broadcasting, spend too much money on administration, personnel and fancy furnishings.

Their remedy: Cut the corporation's budget by 25 percent and phase out national radio programming from Washington in favor of local broadcasting by the 217 non-commercial member stations.

This would mean the ax for NPR's news and features programs such as "Morning Edition" and "All Things Considered." Both are well done and informative shows, and yet we would not regret their disappearance.

The reason is that a subtle, liberal-chic bias comes with their news and features. Business gets the short end of the stick and sometimes is mocked. Nuclear power is a no-no. Government spending gets positive treatment, and NPR's coverage of the budget battle was slanted against those who would trim it.

We would be no happier with NPR if its liberal president, Frank Mankiewicz, who was George McGovern's 1972 presidential campaign director, were replaced by a Reaganite who gave its programs a pro-business twist.

Centralized news broadcasting with a government subsidy is dangerous. It can easily lead to a government-directed domestic propaganda network.

Avoiding the danger while saving money in the budget is a fine idea. Go to it, Stockman.

President Ronald Reagan
The White House
Washington, DC 20500

The Honorable John H. Glenn
The Honorable Howard M. Metzenbaum
Senate Office Building
Washington, DC 20510

The Honorable Tony P. Hall
The Honorable Clarence J. Brown
House of Representatives
Washington, DC 20515

MEDIA

Pacifica radio gets static from New Right

By Paul Bundy

On November 5, just one day after conservative politicians swept the national elections, the leader of a prominent New Right organization announced at a Washington, D.C. press conference that he felt the federal government should stop subsidizing liberal ideas. Gazing at the crowd of journalists, Howard Phillips, head of the Virginia-based Conservative Caucus, found a target for his displeasure.

Singling out a reporter from the Pacifica News Service, which provides news feeds to the five non-commercial radio stations owned by the Pacifica Foundation in Berkeley, California, Phillips said, "We have a gentleman here from Pacifica Radio, which is federally subsidized and has a very liberal point of view." Phillips went on to urge a halt to federal funding of the Pacifica stations, which broadcast progressive views and alternative forms of music.

Phillips' remarks were not the first criticism of Pacifica stations from the New Right in recent months. In October, two conservative magazines published articles attacking the stations, which are located in Berkeley, Los Angeles, Houston, New York City and Washington, D.C.

The lead story in the October 11 issue of *AIM Report*, published by the Washington-based Accuracy in Media, noted that Pacifica stations received nearly $2.5 million during the past ten years from various federal agencies and foundations, including the Corporation for Public Broadcasting (CPB) and the National Telecommunications and Information Administration (NTIA), even though these stations are "notorious for the broadcasting of filth, racist material, and extreme leftist propaganda." Editor Reed Irvine concluded in a separate editorial that federal support for the Pacifica stations is "ludicrous" and that "there seems to be little or no check by those doling out these funds to insure that they are used for any worthwhile purpose."

An even stronger denunciation of the Pacifica stations appeared in the October 20 issue of *Spotlight* magazine, published by the ultra-conservative Liberty Lobby. The article, titled "Public Pays Communist Broadcasters," charged that WPFW, Pacifica's owned-and-operated station in Washington, regularly broadcasts "pro-communist" programming.

An Organized Movement?

Peter Franck, chairman of the Pacifica Foundation, says he believes the recent criticisms of Pacifica may be part of an organized conservative movement to banish progressive ideas from the airwaves. "I think it would be surprising if it were a coincidence," he said. "My sense is that the New Right is very sophisticated about the media, and I think they understand how important it is that there are independent electronic media funded by the listeners."

Sharon Maeda, executive director of Pacifica, agreed, but added she did not believe the attacks on Pacifica are part of a "Reagan conspiracy." However, she said she feared changes within Congress and the Federal Communications Commission (FCC) may leave public broadcasters on the short end. She expressed concern over proposals to deregulate radio broadcasting and the November 4 loss of Warren Magnuson (D-WA), chairman of the Senate Appropriations Committee and a long-time supporter of public broadcasting.

Critics of the Pacifica stations argue that these stations have received funds from CPB and NTIA without meeting these agencies' guidelines for allocating funds. They charge that Pacifica stations fail to provide "balanced programming," maintain an adequate number of staff members, and submit program logs and other technical information.

The programming of the Pacifica stations comes in for the strongest criticism. For instance, both the *AIM Report* and the *Spotlight* articles accused WPFW of broadcasting communist material.

Spotlight referred to *Salsa de las Americas*, WPFW's Sunday afternoon Spanish-language program, as "pro-communist" and "anti-American." To back its claim the magazine cited a September 21 broadcast that discussed the assassination of former Nicaraguan president Anastasio Somoza and included comments by a representative of the Farabundo Marti Block, a leftist political faction in El Salvador. The magazine called the broadcast "a shocking endorsement of assassinations of political leaders and armed revolutions against governments supported by present U.S. policy." *AIM Report* also criticized the September 21 broadcast, as well as programs featuring representatives of the Iranian Students Association and the speeches of Malcolm X.

When asked to comment about the *Salsa de las Americas* program, producer Elizabeth Ortega said the program was an objective news report based on wire service information. "We said what every newspaper and television station said," she asserted.

Free Speech.

Although persons associated with Pacifica admitted that the stations occasionally have allowed persons espousing communist views to speak on the air, all defended the practice.

Mark Cooper, news director at KPFK, Pacifica's Los Angeles affiliate, argued that the principle of "freedom of speech" gives Communists the same opportunity to air their views as other citizens.

"The Communist Party is a recognized legal political institution," he said. "If they [the New Right] mean we believe in the First Amendment to the degree we'll allow a Communist occasionally to speak on the air—I say fine."

Cooper denied that KPFK's staff was biased toward a left-wing perspective. "We have people who work here who are leftists, and we have people who work here who are extreme right wingers," he said.

Pacifica president Franck supported Cooper's position on the First Amendment, saying that CPB and NTIA should not be involved in questions of programming content. "We think that if we are to receive support from the federal government it should be made available to all stations on the basis of objective criteria. Anything else would be a serious violation of the First Amendment."

Sources at both CPB and NTIA agreed that allowing programming content to influence their decisions to allocate grant money would be unconstitutional, although some expressed displeasure with the programming on the Pacifica stations.

"If I knew that there were subversive broadcasts going on, whether we funded them or not, I would be greatly concerned," said John Cameron, head of NTIA's Public Telecommunications Facilities Program. "However, I think we would be remiss—and I suspect we would be operating contrary to our authorizing legislation—if we were to tell stations what they can or cannot program."

CPB and NTIA sources agreed that the FCC is the proper agency to evaluate programming content. They said that their agencies have an obligation to fund any station the FCC licenses.

Phillips of the Conservative Caucus reached a different conclusion. In a personal interview, he argued that restrictions on programming content not only are constitutional but are also protected by the First Amendment. Phillips cited the "freedom of religion" clause, which he said applies to political as well as religious philosophies, to support his belief that the government has no business subsidizing liberal ideas.

"I agree with Thomas Jefferson that it is tyrannical to force a citizen to subsidize ideas in which he does not believe," he said.

Concern at Pacifica.

At the Pacifica headquarters in Oakland, reaction to the many charges leveled against WPFW and the other Pacifica stations has consisted of uncertainty and concern. When asked whether New Right organizations will succeed in pressuring Congress to cut off funds for Pacifica stations, Peter Franck said, "I don't expect it, but there's a risk it could happen."

David Salniker, general manager of KPFA, Pacifica's Berkeley station, said he didn't doubt that his station will come under attack as a result of the Reagan administration. But he said that prospect will not affect KPFA's commitment to progressive programming. "We don't plan to hide from what we consider to be McCarthy-style attacks," he said.

Although Pacifica officials appeared to be concerned with the prospects for continued federal financing, Phillips of the Conservative Caucus told *access* that the Pacifica stations have nothing to fear—at least right away. "Although Pacifica is paranoid and nervous, believe me, we have other priorities," he said.

Even if the New Right could shut off Pacifica's supply of federal money, the stations would survive, all Pacifica officials interviewed agreed. However, the stations would have to scrimp and save, they said.

For the five Pacifica stations as a whole, less than a quarter of all income (23 percent) comes from federal grants, Franck said. More than two-thirds (68 percent), he said, comes from listeners.

Franck noted that the Pacifica stations existed for 25 years without federal funds. The elimination of federal money without some sort of compensation would force the stations to reduce their staffs by almost half.

But such economizing might not be necessary, Maeda said, since Pacifica listeners might make up the difference if federal funds were cut off.

In fact, Cooper said KPFK's fund drive is running ahead of its original goal. The increase in listener donations may have been generated over concern for the future of Pacifica. "There's no question that there has been a surge in support for the station since the elections," he said.

WPFW's Lorne Cress-Love reported similar success in her station's fund-raising efforts. The station just completed a fund drive netting more than $100,000 in pledges, the most successful fund-raising effort in the station's three-year history, she said.

Salniker echoed the cautious optimism of his Pacifica colleagues, saying his station will survive. "We've weathered the years of McCarthy and Nixon," he said, "and we can weather this administration as well."

Even if the Pacifica stations survive the current wave of criticism, the most disturbing issue is whether the current attacks on Pacifica will spread to public broadcasting as a whole. Several Pacifica officials expressed the fear that National Public Radio (NPR) will be the next target of New Right criticism. NPR now receives about 90 percent of its income from federal grants.

On Nov. 5—the same day that Phillips leveled his charges against Pacifica—Frank Mankiewicz, president of NPR, said, "I don't think there's anything in the election returns that necessarily would cause people in public broadcasting any concern. Liberals and conservatives, Democrats and Republicans have all shared support for public broadcasting in the past. I would assume, until I see evidence to the contrary, that they will in the future."

But New Right critics of Pacifica feel similar displeasure for NPR. "I would tend to question where these [federal] grants are desirable or necessary anyway," Reed Irvine told *access*. "It seems to me if there's a need for a market, a number of private entrepreneurs will come in and provide the necessary service."

Howard Phillips went a step further and said that Congress should abolish all funding for public broadcasting. He said NPR, like such other "government-funded" organizations as the Legal Services Corporation, the American Civil Liberties Union and the National Endowments for the Arts and the Humanities, subsidizes liberal ideas at the public's expense.

"There shouldn't be a National Public Radio," he said. ■

Paul Bundy writes for access magazine, which is published by the National Citizens Committee for Broadcasting, and in which a version of this article appeared.

WBAI in New York is one of the stations under attack from the right.

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AS WE APPROACH THE END OF THE SEMESTER AND THE YEAR, PLEASE KEEP THE FOLLOWING RADIO-ORIENTED ITEMS IN MIND:

1) WRMC will be going off-the-air for Thanksgiving on ~~Tuesday~~ Wednesday, November ~~25~~ 24 (Through Chris Hecht's show) at ~~11:00 a.m.~~ You are responsible for your show/newscast/etc. through that time. Broadcast will resume on Monday, November 29 at 7:00 a.m.

2) WRMC will operate on the full, 24 hour, regular schedule from November 29 through 1:00 a.m., Saturday, December 4. Starting December 4 at 7:00a.m., we will be operating 17 hours/day on a sign-up basis. Sign-up for a show(s) NOW to get the best spots. Late Nighters: This is your chance to work during daylight hours. Album give-aways and similar promotions will be run during sign-up week.

3) ELECTIONS for the 1983 WRMC Board of Directors have been scheduled for Monday, November 29, at 6:30 p.m., in a soon to be disclosed location. All current staff members are encouraged to run for a position. This is your chance to help pilot the flagship of progressive radio in the Champlain Valley. Nominations for all positions will be accepted from Monday, November 22 through midnight on Sunday, November 28 (The final day of Thanksgiving Break). To get your name on the ballot, you must:

a) Ask any current member of the Board (Matt McGuire, Doug Ashford, Tim Taylor, Blair Chestnut, Matt Clayton, John Canaday, Kathy Carlson, Lisa Olson, Steve Wishengrad, Doug Benjamin, Grier Taylor-Weeks, Matt Bucy, John Davis, John Starrett) to nominate you.

→OR←

b) Submit a petition nomination, signed by five current staff members in good standing, to the Station Manager by midnight, November 28.

You may run for more than one position (although you can only be elected to one). If you would like to make your mark at the station, do not hesitate to get yourself nominated immediately!!! Elections will be for the following positions:

STATION MANAGER--Generally responsible for the station's operation. Link between staff, Board of Directors, College Administration, F.C.C., etc.

PROGRAM DIRECTOR--Responsible for the station's program content. Selects musical format(s), assembles schedule, trains new D.J.'s, supervises internal operation, etc.

BUSINESS DIRECTOR--Keeps tabs on the station's financial structure, assembles annual budget request, arranges funding for unanticpated events, etc.

NEWS DIRECTOR--Selects news format, trains and assigns news staff, organizes coverage of spacial events, oversees regular news broadcasts, etc.

ENGINEERING DIRECTOR--Responsible for periodic equipment maintenance; must resourcefully cope with occasional technical malfunctions; selects and trains Evening Report engineers, etc.

SPECIAL PRODUCTIONS DIRECTOR--Selects and orders syndicated programs, produces or organizes special prods of local origin, selects and trains Special Productions engineers, etc.

MUSIC DIRECTOR--Responsible for relations with record companies, compiles and distributes playlists, supervises record library, etc.

These positions involve varying time commitments, ranging from a few hours per semester to several hours per week. All directors are assisted by managers, appointed in January.

If you are even just thinking about running for one of these positions (and you should be), get in touch with the Station Manager immediately (Matthew McGuire, Box 3715, 388-4355) for more election information, or a more comprehensive description of the job(s) you are seeking.

REMEMBER: Nominations must be in the Station Manager's [redacted] hands by next Sunday (November 28 at midnight)

*STAFF*MEMO****STAFF*MEMO****STAFF*MEMO****STAFF*MEMO****STAFF*MEMO****STAFF*MEMO****STAFF*MEMO****

Hervey), Rt. 1, Box 184, Purcellville, VA 22132 and Mr. James W. Murdoch, Beach Rd., Shelburne, VT 05482.

Class Agents: *Mrs. John L. Smith (Nancy Smith), 1209 Rose Glen Road, Gladwyne, PA 19035 and Mr. Frederick H. Eppenberger, 7141 Washington Ave., St. Louis, MO 63130.*

Class Secretaries Ulland and Murdoch report: For the fourth time **David T. Giddings** has been honored by Eastman Kodak's business system markets division for his outstanding sales efforts and he has once again been elected to the division's "21 Club."...**John H. Hastings** has been promoted to v.p. of finance and treasurer of Royal Business Forms, Inc., of Nashua, N.H. John joined Royal as v.p.-controller of the business forms division one year ago last July....**Paul W. Kearney** (248 Whitney Ave., Manchester, NH 03104; 603-625-8144) reports that he is now a language teacher at Manchester (N.H.) Memorial High School....**Peter M. Teige** has returned to the Danvers, Mass., area with his wife and three children to take up a new post as area controller-Latin America for GTE Lighting Products. Peter returns to Danvers GTE from the Vallarino Group in Ecuador where he was the controller and administrative advisor. Welcome back. How about a new address?

1970

Class Secretaries: *Mrs. Stephen W. Sawyer (Patricia Young), 9922 Rogart Rd., Silver Spring, MD 20901 and Mr. Alan Perry, 4207 Holcombe St., Richmond, VA 23234.*

Class Agent: *Mr. Frederick W. Lapham III, P.O. Box 22, Shoreham, VT 05770.*

Class Secretary Sawyer reports: **Harry Zinn** has his own custom furniture and woodworking shop in Blue Hill, Maine. "It really is wonderful to have my own shop the way I want it — light and warm mostly. My business seems to go well enough with the normal complement of headaches and joys." As for son David, "Lynn (Francis Zinn '71) and I are busy being delighted by all the things that delight parents. No wonder it's such a popular job."...**Mary Swanton** (17965 Birwood, Birmingham, MI 48009), who transferred from Middlebury after two years, has pulled up her Chicago roots and moved to Detroit. She is the metro editor of the *Detroit News* and finding Detroit to be the most competitive newspaper market in the country....**Lynn Wilson** has left Morgan Guaranty after 8½ years and will start with Kidder Peabody to develop corporate finance business with telecommunications companies. "I've been able to stay in a choir, the New York Choral Society, and take some navigation courses at the Planetarium." Lynn was off to visit **Richard** and **Meg Floyd McCann** who have a daughter Jennifer and new baby Joshua Lucas. She has also kept in touch with **Liz Bucher Bralow** who is with Schlumberger Well Services in Houston and has two sons....**Tom Pierson** has returned to the U.S. after three years in New Zealand and has settled in Vancouver, Washington. Tom is a geologist with the Mt. St. Helen's project, U.S. Geological Survey, doing research on volcanic mudflows....**Art Johnson** (RD 8, Box 1164, Coatesville, PA 19320) is an associate prof. at the Univ. of Pennsylvania in the dept. of landscape architecture and regional planning, and geology. His wife, Jan Buttolph Johnson, grew up in Middlebury and is an asst. prof. of political science at the Univ. of Delaware. Jan writes that "last fall we moved to an old renovated farmhouse and enjoy worrying about how to keep the old barn from falling down. Our twin sons, Christopher Ross and Edward Arthur, were born in October. They keep us busy — what a change in our lives! We can often be found in summer in Huntington Center, Vt., in the white farmhouse at the base of Burrows Trail to Camel's Hump."...It seems that many of us are reorganizing our lives due to new jobs, new houses, children. However, please remember that your "old" news may be "new" news to a lot of us. Where have you been since 1970?

1971

Class Secretaries: *Ms. Paula Morgan, Box 645, Dorset, VT 05251 and Mr. Drew Knowland, 39 Chester St., Somerville, MA 02144.*

Class Agents: *Mrs. Richard N. Crumb (Ann Einsiedler), Oak Ridge Dr., Haddam, CT 06438 and Mr. James R. Keyes, 55 Lincoln St., Norwell, MA 02061.*

Class Secretary Morgan reports: **Patty Hartlieb Wheelock** wrote from Jackson Hole, Wyoming, her home for the last seven years (one of the all-time records for an extended skiing vacation, I'm sure!). Patty has been working in various capacities for the Jackson Hole Court Club and is currently running an outdoor pool and swim program during the summer in addition to her regular job of managing a pro shop and the front desk at the club. She has also been consulting at a school for handicapped children following graduate work at the Univ. of Northern Colorado in physical education for the handicapped. In addition to these activities, Patty plays in women's soccer and softball leagues, is president of the local Roadrunners Club, and manages to find some spare time for her greatest love, backpacking in the surrounding mountains. She invites anyone passing through Jackson to stop by and say hello. There's lots of room for visitors in her new house — but, with her schedule, you may never see her!...**Bill Berry** recently opened a practice in general and vascular surgery in Manchester, N.H. Bill received his M.D. from McGill Univ. after Midd and interned at the Montreal General Hospital. Following his internship, Bill trained in surgery at St. Elizabeth Hospital in Boston and was most recently a fellow in cardiovascular surgery at Baylor College of Medicine in Houston, Texas. Couldn't stay away from New

A Peabody Award Winner

Middlebury's own Joan Siefert '78 is making quite a mark for herself in the field of radio broadcasting. From putting together Middlebury's "Don't Peak This Week" conservation campaign for WRMC-FM in 1978, she went on to produce a program for WQDR-FM in Raleigh, N.C., which has been awarded the most prestigious prize in broadcasting — the coveted George Foster Peabody Award.

"It's almost like David beating Goliath," said Ms. Siefert. "For a medium-market, all-female news department with only two full-time and three part-time employees to win a Peabody is really remarkable. We were a long-shot against the big guys and we won." The 32-part series, titled "Our Forgotten Warriors: Vietnam Veterans Face the Challenges of the '80s," had already received awards from UPI and the Radio and Television News Directors Association of the Carolinas, as well as praise from veterans and veterans service and fraternal organizations.

The Peabody Awards, which are administered by the University of Georgia's Henry W. Grady School of Journalism and Mass Communication and a National Advisory Board, have been described as "the Pulitzer Prizes of the Fifth Estate," "the prestige awards of the industry," and "the goal of every producer in radio and television." The awards are designed to recognize distinguished achievement and meritorious public service and to emphasize quality and distinguished service rather than popularity and commercial success.

"Needless to say," Ms. Siefert added, "I'm delighted with the honor and pleased that the Middlebury tradition of award-winning journalism continues (even in these Southern climes)."

Winning the award also brought Ms. Siefert a new career opportunity. In May, she began work as co-anchor of the Morning News on WBT in Charlotte, N.C. She describes the station as "one of those legendary 50,000-watt clear channel radio stations; I recall picking up their signal (at 1100 on the AM dial) in Vermont once or twice."

Former Reader-

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